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 PHILADELPHIA, TUESDAY, APRIL 13, 1915.

Europe because Mr. Schwab was wise enough to go abroad to get the contracts to keep his mills busy at a time when industrial depression at home compelled him to look abroad for work. Instead of bewailing depression he sought to remove it by going after business where it was to be found. Before the war started he was in active negotiation with both China and Russia, but when he failed to get the industrial contracts that he sought he put the same energy into getting war contracts.

Every alert business man understands the secret of the success of Mr. Schwab's company. A personality is behind it and not an impersonal industrial organization. It is the man and not the trust that gets the business. And so long as there is a real man in charge the small corporation can hold its own with the biggest. And the Attorney General can persuade the courts to dissolve every trust in the country without bringing any relief to the man who could not have competed successfully with the corporation before it was dissolved. It is easy to blame some one else for your failure, but if you fail, the reason for it is found, nine times out of ten, under your own hat. The trusts can be fought by a man who knows how to fight them.

A Good and Faithful Public Servant

THE generous devotion to the public service which has characterized the activity of Director Norris is emphasized by his determination to retire from the Mayor's Cabinet and dedicate his energies and talents to the cause of better housing.

With conspicuous ability he has wrought out comprehensive plans for the improvement of the port, and he has enlisted in advocacy of those plans a formidable public sentiment which has already manifested itself in political support. The achievement of those plans is now largely an engineering feat, wherefore Mr. Norris feels justified in retiring from this special field of activity in answer to the summons from another arena, the humanitarian aspects of which make a particular appeal to a man of Mr. Norris' qualities.

There can be no higher work than "to alleviate the distress in health and morality among hundreds of men, women and children." However humiliating to civic pride it may be to know that the enemies of decent housing are domestic, that there are bad tenements because selfish interests make a great profit from them, it is correspondingly inspiring to know that the citizenry of Philadelphia can still furnish unselfish men, impregnated with noble ideals, who are ready at any sacrifice to champion the cause of the needy and battle in their behalf.

The Mayor has accepted the Director's resignation. It is based on such lofty purposes that he could not do otherwise. The city will share with him his regret in losing so capable an officer; it will rejoice with him in the knowledge that the cause of decent housing has already been measurably furthered by Mr. Norris' decision, and is certain hereafter to be materially benefited by his devoted activity.

A Giant Pin-pricked by Pigmies

WHY any English newspaper in the Far East should call Japan's demands on China "a dirty trick" is not clear. It was obvious from the beginning that Tokio would expect some recompense for ousting the Germans, and what better opportunity for enforcing a definite Japanese policy could be expected than this, when all of Europe is at war and there is none to interfere?

That many American newspapers regard the Japanese demands as entirely proper is merely an indication of the general feeling that China is intended for exploitation, anyhow, and that Tokio is simply following the path laid out by European capitals. Were China a military nation, the Japanese note would have meant instant war; but China happens to be an easy-going, h-g, disjointed Government, incapable of defending itself adequately and an apt prey.

Yet it swallows up its conquerors, as Persia did the Greeks of Alexander. Concessions foreigners may get and special opportunities, but China is forever China, inscrutable and obstinate. The thousands of foreigners are engulfed by its millions. So all that Japan can do, or any other civilized Power, is to teach China the secrets of Western industry and efficiency. Thereafter, when she is ready, China, a mighty beast conscious of its power, will handle her exploiters as easily as a Broddingnagian would Lilliputians.

The dye situation is entirely blue.

Whether the spring campaigns have begun or not, the spring tories have.

Doubtless there are a good many failures who are sure it is "Billy" Sunday's fault.

The general opinion seems to be that English cruisers have better guns than eyes.

The Germans have captured 5519 guns. The next thing will be to get ammunition for them.

It appears that Thaw has found an asylum in New York instead of the asylum in New York finding Thaw.

There are some good things the Organization stands for and there are some "good things" that stand for the Organization.

It may be said that to build six bridges across the Rhine would cost the Allies more money than any other six bridges ever cost.

The difference between a steamship and ordinary business is that when one sends out the S. O. S. it gets an answer and the other an indictment.

If the British keep on seizing American ships there won't be any seamen left to get the higher wages the Government thinks they ought to have.

Possibly Chicago went Republican as a sign of its appreciation of Senator Penrose's victory in Pennsylvania and possibly because of Doctor Brumbaugh's.

Good evidence of the benefit of a protective tariff is found in the fact that as soon as the war put its equivalent into effect prosperity began to appear in the United States.

The Industrial Relations Commission, not content with learning the amount which the Pullman car porters receive as tips, is exhibiting a great deal of curiosity about the health of Robert T. Lincoln, the president of the Pullman Company. There never was a commission with so many commissions.

Reason for Failure Is Under Your Own Hat

THE policy of the Government for several years has been based on the theory that it is impossible for a small corporation to fight a big trust. It has been assumed that there is no initiative and energy left outside of the big corporations capable of outwitting with the combined skill of the capitalists who have organized them. But the facts do not sustain this assumption. The United States Steel Corporation, which is fighting dissolution in the courts, does not control the steel industry because it does not control the energies of all the men engaged in it.

The recent astounding rise in the price of the shares of the Bethlehem Steel Company, which is not in the trust, ought to convince even the most skeptical that there is no corporation so big that it can overwhelm men with ambition and energy who go about their business in a businesslike way. The Bethlehem company has secured orders for millions of dollars' worth of material from

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A WIDER USE OF THE SCHOOL PLANT
Lessons From New Activities in Philadelphia and Other Cities. Opening the Doors of the Public Schools to the Public.

By WILLIAM D. LEWIS
 Principal of the William Penn High School.

WHY spend public money for this? This persistent question cannot be evaded by any public activity that costs money. It is a fair question. The public expenditure that cannot give a satisfactory answer to this question cannot continue indefinitely to command support. The interest that can show a constantly increasing return for the money spent is sure to receive larger and larger liberality from the public. It is because the public schools have shown this constantly increasing return that the American people have been willing to lavish their money on them with an ungrudging freedom probably shared by no other object of their bounty.

The records of our Board of Public Education place a valuation of \$26,322,000 on the public school plant of Philadelphia. The expense for maintenance and permanent improvements for the last year was \$11,599,776. This is an immense investment, an enormous annual outlay. That it is worth while no one questions. The development of widespread interest in our social activities within the last few years, however, has suggested that there may also be some valuable by-products that are worthy of our careful investigation.

"Tony" and "Iky" Lincoln

The Horace Howard Furness School, at 3d and Millin streets, was opened last spring. It was the first of the elementary schools to be equipped with a satisfactory auditorium. Local interests immediately seized upon this opportunity to get together. The dramatic instincts of the grammar school children prompted them to visualize certain elements of their studies for the St. Nicholas, Cinderella, Robin Hood, and scores of the world-characters of imagination have in four short months delighted the children and their parents and friends in this, the people's own house. Boy Washingtons and Lincolns have for a few minutes at least felt new emotions of patriotism as they stood in the limelight to represent before schoolmates and friends these personifications of American nationality; and proud fathers and mothers, the refugees from foreign despotisms, have had new visions of the meaning of our democracy in the stories of the achievements of humble victors. As they pointed to the "Tony" or "Iky" Lincoln on the stage, they have mingled with parental pride the strange emotions of a new patriotism. Incidentally, they have been glad to contribute an admission fee of 10, 15, or 25 cents—the price of a scenery, salacious, syncopated comedy or an inane vaudeville. This money—every cent of it—has come back to the school to beautify the walls with pictures or to enrich the school day with phonographic reproductions of the world's great music.

Truly, here is a by-product that is worth while.

The People's House

In this hall, too, the problems of the schools have been interpreted to the people. The chief of the Bureau of Compulsory Education has explained to the parents the meaning of education to their children, and enlisted their co-operation in keeping them in school. The parents of children of the seventh and eighth grades in several of the grammar schools in the neighborhood have heard from principals of the high schools the advantages and the meaning of high school education. The physicians in charge of the Bureau of Health have explained to the people the meaning and the necessity of their regulations for public health. The chief of the new Department of Vocational Education has explained to the parents some of the opportunities open to their children and the kind of training necessary for preparation for each.

The people have flocked to this new house of theirs. Again and again have hundreds been turned away. All of this raises a question: Can not this by-product be made still more valuable? Can not it be further extended? Modern business often makes its profit out of its by-products. Can modern education profit by this example?

Here is a recent illustration from the high schools. The William Penn High School needs an organ. A chorus of 120 girls is inspiring, but it needs the solid substratum of a bass harmony to become most effective. Besides, the whole realm of instrumental music could be opened up to the students and to the people who are coming to this particular one of their houses in larger and larger numbers every year if the school had an organ. There are at least a dozen other reasons why the school wants an organ. The philanthropist who could present one was disturbed by the war—or, like the god Baal—had gone for a nap or a walk. So the Student Association said, "let's begin."

One of the teachers wrote a dramatization of Tennyson's "Princess." Another set the splendid lyrics of that poem to music. The domestic arts department made 125 costumes, and the Board of Education gave permission to charge for the entertainment.

Then a surprising thing happened. Within two or three days of the opening of the ticket sale the capacity of the house had been sold several times. "We can't run a regular theatre," said the school. So hundreds of people who wanted to see the entertainment could not. From the evident demand, it looked as if 10,000 more tickets could have been sold if a real effort had been made. The net result, however, was \$1756 for the organ.

THE FIGHT FOR GOOD HOUSING
 To the Editor of the Evening Ledger:
 Sir—Allow me to congratulate you upon your fine fight for good housing in this city. Your spirit of handling big issues strongly, but not sentimentally, must commend your paper to the thinking people of Philadelphia.
 J. J. RIDGWAY.
 Philadelphia, April 10.

IKE WALTON'S PRAYER

I CRAVE, dear Lord,
 No boundless hoard
 Of gold and gear,
 Nor jewels fine,
 Nor land, nor mine,
 Nor treasure heaps of anything—
 Let but a little be mine
 Where at the hearthstones I may hear
 The cricket sing,
 And have the shine
 Of one glad woman's eyes to make
 For my poor sake,
 Our simple home a place divine—
 Just the wee cot—the cricket's chirr—
 Love, and the smiling face of her.

I pray not for
 Great riches, nor
 For vast estates and cattle herds—
 Give me to hear the bare footfalls
 Of children o'er
 As, taken down with sunshine, or bespread
 With but the tiny coverlet
 And pillow for the baby's head;
 And, pray Thee, may
 The door stand open and the day
 Send over in a gentle breeze,
 With fragrance from the locust trees,
 And drowsy notes of doves, and blue



This nest egg awaits the return of good business conditions or of the philanthropist from his walk.

Interesting Possibilities

These experiences in both grammar school and high school suggest an interesting possibility. The people of Philadelphia need to get together. They need to know more about their city—its schools, its health department, its police department, its government, its transit problem, its housing problems, and its thousand other interests. Moreover, they need wholesome entertainment. Theatres and moving-picture shows they have in abundance. Some are tolerable. The majority are questionable; some are frankly bad. Exclusive of those in the Little Theatre, the Drama League has given a clean bill of health to only five or six different attractions in Philadelphia theatres this season. Of course no one would dream that the schools ever could supplant the theatres. Is there not, however, a possibility that they could supplement them? Is it not possible that they could furnish a better standard of amusement? Could they not encourage educational lectures, low-price concerts, and decent, wholesome dramatic performances? Are there not literally scores of other things that they could do on a strictly self-supporting basis to the very great advantage of the great public that is paying their bills?

The proposed Junior high school plan, which would gather in separate schools the children of the last two years of the grammar school and of the first year of the high school, would, if adopted, provide convenient centres for a large application of this wider use of the school plant. These schools will be much nearer the homes of the people than the present high schools. If each building were equipped with an adequate auditorium, gymnasium and swimming pool, the usefulness of the plants for this new function would be greatly increased.

By using to its fullest capacity this immense investment of \$26,000,000, untold opportunities of educational and social advancement can be opened to the great Philadelphia public. The people will gladly pay the cost of the majority of these activities in the slight fees necessary, so that the Board of Education need not add a large sum to its budget. When Mr. Common People can go to the schoolhouse near his home and find there others like himself to play games, read books and magazines, do gymnastic stunts, join in debates, discuss public questions, sing in choruses, listen to music and lectures, see instructive moving pictures and witness the vitalization of literature in dramatic performances by his own children, the anti-social forces that appeal only to his worse instincts will have less force. Very many of the boys and girls can be saved, not by the denunciation of the evils around them, but by the good things appealing on every hand. Higher standards of civic virtue, more unselfish habits of social co-operation; in other words, the civic virtues fundamental to our democratic government and social order can be fostered by opening wide the doors of this one completely socialized agency for human betterment—the public school.

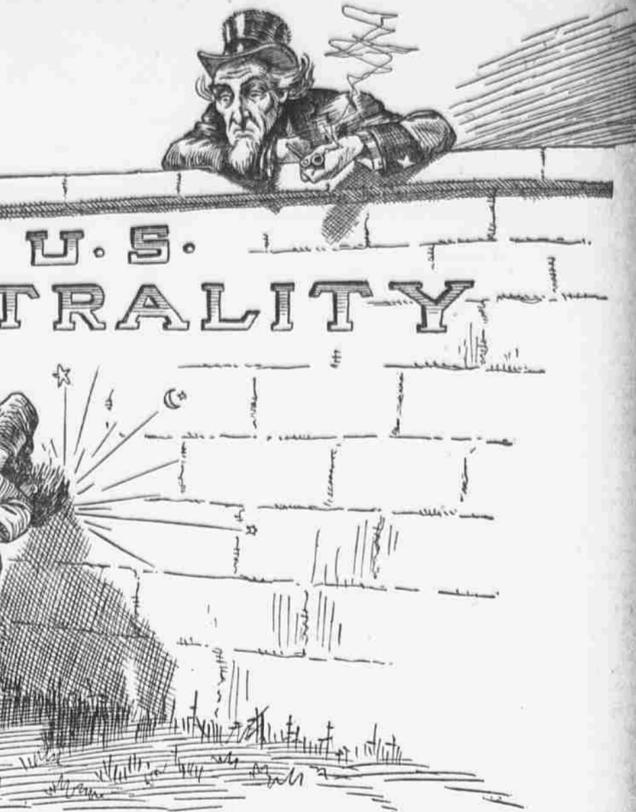
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 Where at the hearthstones I may hear
 The cricket sing,
 And have the shine
 Of one glad woman's eyes to make
 For my poor sake,
 Our simple home a place divine—
 Just the wee cot—the cricket's chirr—
 Love, and the smiling face of her.

I pray not for
 Great riches, nor
 For vast estates and cattle herds—
 Give me to hear the bare footfalls
 Of children o'er
 As, taken down with sunshine, or bespread
 With but the tiny coverlet
 And pillow for the baby's head;
 And, pray Thee, may
 The door stand open and the day
 Send over in a gentle breeze,
 With fragrance from the locust trees,
 And drowsy notes of doves, and blue

MORE TO BE PITIED THAN CENSURED



This nest egg awaits the return of good business conditions or of the philanthropist from his walk.

INTRODUCING THE PRINTED PLAY
A Literary Renaissance for the Drama—Dramatists, Critics and Playgoers Unite in Praise of the Printed Play as a Means of Checking Up the Stage—And Good Fun, Too.

By KENNETH MACGOWAN

I consider it injurious to a dramatic work that it should be first given to the public by means of a stage performance. A new play can never be judged apart from its surroundings, purely and simply as a literary work. The judgment will always comprehend both the play and its performance; these two entirely different things are mixed up together, and the chief attention of the public is, as a rule, attracted more by the acting and the actors than by the play itself.—Henrik Ibsen.

OF COURSE, the best of all reasons for printing plays is that people really enjoy reading them. That is why the dramas of the whole Continent before the war—France, Germany, Russia, Scandinavia, Spain, Italy—were to be found on the bookshelf or in the magazines; everything from French farces to Strindberg's terrible diatribes. And that is why the printing of plays has sprung up so sturdily in the United States the last two or three years.

Checking Up the Playwright

Aside from the reader's enjoyment, however, there are some very good reasons for the theatrical bookshelf. Ibsen presents a plea for the playwright's work as against the other innumerable factors that make the theatrical production. Henry Arthur Jones, who prints his plays even before they are produced, put this in a very amusing manner in a preface to "The Divine Gift." He lists in the order of their importance the factors that he has found to make for success in the career of a play:

1. The vogue of the leading actor or actress, apart from his talent.
2. The vogue of the theatre.
3. The vogue of the author apart from his present work.
4. The personality of the leading actor, or actress, getting a chance to express itself in a striking way, in a striking and suitable character.
5. Capable and dovetailing stage management.
6. The novelty or sudden popularity of the theme.
7. A smooth ensemble of intelligent and sympathetic representation.
8. A happy relevancy of mood and taste in the first-night audience. It is useless to play the banjo exclusively to a band of devout Turks in a Quaker meeting-house.
9. The weather; the absence of any public distraction or calamity; the absence from any other theatre of any pronounced success of a play of a similar class.
10. The desire of playgoers to see any play that is talked about.
- 11, 12, 13. Heaven knows what.
14. The author's bare work . . . his actual manuscript.

The real value of the author's work, says Mr. Jones, is obscured by the first 13 factors. They are also frequently responsible for the failure of a play. Publication affords "the best and easiest means of winning the wheat from the chaff, and of judging whether a play has any claims to serious consideration; that is, to rank as literature."

Our Only Repertory

Quite as important, printed plays make the best substitutes in America, almost our only substitutes, for the repertory theatres of the Continent, which have kept the best in dramatic literature always within reach of the playgoer. There are signs of a change here; more and more revivals and ventures into repertories are being attempted. But, in general, a good play once cast aside by its producer is dead to us except for inferior performances by stock companies. Thus, for instance, a most delightful comedy, Hermann Bahrs' "Concert," cannot be regained by those who saw it, or encountered for the first time by those who were unfortunate enough to miss it. As for the great dramatists of Europe—how many of them should we ever know if we depended on Broadway?

All credit to the Macmillan Company that it was one of the earliest champions of the printed play, publishing poetic and modern drama when the demand must have been very slight. It may now rejoice in many revivals, so many that a California firm has begun the regular publication of a list of printed plays. Newer men, like Doran and Henschel, issue Arnold Bennett and Hauptmann complete. Scribner's, besides printing

A Literary Renaissance

Three examples of systematic play publishing call for the most commendation. One is only a single volume, from Houghton Mifflin; but "Chief Contemporary Dramatists" contains 20 representative plays of the world's best dramatic literature, some of them new to America and all brought together into a convenient volume for its first time. Besides Fitch, Moody, Thomas and MacKaye, as Americans, it includes Wilde, Pinero, Jones, Galsworthy, Barker, Yeats, Sygne, Lady Gregory, Hauptmann, Sudermann, Brieux, Hervieu, Maeterlinck, Bjornson, Strindberg and Tchekoff.

Mitchell Kennerly, always venturing into new fields, began his Modern Drama Series in 1912. It now includes Ibsen, Gluck, the Italian, Beque of France, Bergstrom from Denmark, two such distinctive Englishmen as Lord Dunsany and D. H. Lawrence, the Russian Andrejef, and work by four interesting American playwrights, Zoe Akins, Arthur Davidson Ficke, Edith Ellis and George Bronson Howard. It is such a series, cosmopolitan, representative, that is of its most value.

Doubleday, Page have another as promising kind in their Drama League Series. It already contains, in single volumes, "Kiddling," by Charles Kenyon; "A Thousand Years Ago," by Percy MacKaye; "The Great Galeoto," by Echegaray; "The Sunken Bell," by Sudermann; Henry Arthur Jones' "Mary Goes First"; "Her Husband's Wife," by A. E. Thomas; "Change," by J. O. Francis; "Marta of the Lowlands," by Guimera; "Patric," by Sardou, and Bernstein's "This." This series is particularly valuable because it includes so many pieces that have been acted on the American stage.

Even the magazines are invaded by the printed play. Rostand's "Chantecler" came out in ill-fated Hampton's McClure's printed one of Arnold Bennett's comedies, and Masefield's "Milestones." Less widely circulated periodicals, like the International of the Printed Play, make a regular feature of the printed drama. Within a year Everybody's has printed three plays by Shaw that will shortly be brought out by Brentano, "Pygmalion," "The Great Catherine," and "Androcles and the Lion." This is still very far from the printing of a complete play every week—feat of the Paris L'illustration before the war—just as all our current pieces do not find the book shelves so quickly as abroad. But there has been remarkable progress. It might be hurried if only the American public cared for the saving to be got from paper-bound editions.

Managers as Publishers

It's a pity theatrical managers don't awaken to the printed drama. Gravette Barker, both in London and in New York, has a little bookstall in his lobby and runs his own productions, even his Shakespeare, into print. But inertia holds the American producer. The amount he pays to have a manuscript typed in "parts" would go a good way towards paying the initial costs of a paper edition which, sold in the lobby at 25 or 50 cents, would find many buyers, and vertice the play, and make a little profit on the side. Winthrop Ames had copies of his plays at the New Theatre printed privately for use during production. "Everywoman" and "Experience" have been brought out in co-operation with their managers. Why shouldn't every play put itself immediately into the hands of its spectators? Henry Arthur Jones, who knows as much of publishing as success, writes: "Publication, either before or after production, cannot be said to have damaged the success of any play. A misbegotten novelized drama—called in artistic cantabulary by the dramatist novel, is more likely to work better